

Lunch Time Concert

St. Stephen's Church

Bristol City Centre

**1.10 pm. Wednesday 12th.
November 2014**

John Everingham

and

Isobel Smith

(flutes)

with

Sue Workman (piano)

Programme

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with
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La Sirena	Thomas Morley (1557 - 1603)
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Canonic Sonata No.1 in G major	Georg Philippe Telemann (1681 - 1767)
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Rondo in D major K. Anh. 184	Wolfgang Amadeus Mozart (1756 - 1791)
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Divertimento for solo flute	William Alwyn (1905 - 1985)
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I. Introduction and Fughetta	II. Variations on a Ground
III. Gavotte and Musette	IV. Finale alla Gigue

Lascia Ch'io Pianga from <i>Rinaldo</i>	George Frideric Handel (1685 - 1759)
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Rossinolet (Little Nightingale)	Johannes Donjon (1839 - 1912)
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Consolation	Ernesto Köhler (1849 - 1907)
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Valse Espagnole

Programme Notes

Although the flute has been very popular, especially with amateurs, for several hundred years, it has a limited repertoire of solo pieces compared to the piano or violin. Today we are playing a few works, conceived for other instruments, that you may recognise. You are most unlikely ever to have heard the others, by flute playing composers, unless you too are a flute player.

We start with 'La Sirena', a gentle two part fantasy by Thomas Morley, probably intended to be played on viols.

Next comes a three movement canonic sonata by Georg Philippe Telemann. This was written for flutes or violins and feels very much like real flute music. The two parts are identical, but the second player starts after the first player has played one complete bar. At the end of each movement the second player stops at the beginning of the penultimate bar.

Isobel plays the Rondo in D K. Anh. 184 by Mozart. This beautiful piece is ideally suited to the flute and has been adopted by flute players as one of their own. (The intended instrument was the violin.)

William Alwyn, the composer of the Divertimento for solo flute is best known as a composer of film music but he started his career at the Royal Academy of Music, aged 15, studying flute and composition. For a time he played with the LSO and later became professor of composition at the Royal Academy of Music. The Divertimento is not an easy piece! Some of it is written on two staves in order to bring out the contrapuntal nature of the work which has its origins in the baroque era.

We play Handel's soprano aria 'Lascia Ch'io Pianga' (Let me weep) from 'Rinaldo' in a contemporary version for two flutes and continuo.

The pieces by Johannes Donjon and Ernesto Köhler are typical 'salon' pieces of the late nineteenth century. Both composers were eminent flute players at a time of great changes in the design of the flute which was then (as now) very popular. The great London flute making company of Rudall, Carte & Co. not only had a shop in Dublin, there was also one in Clifton.

